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MOUNTAIN LANDSCAPE ATTRIBUTED TO
WANG-WEI, T'ANG PERIOD, 618-906

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BULLETIN OF THE
METROPOLITAN MUSEUM OF ART
VOLUME XVIII, NUMBER 3

CONTENTS

	PAGE
LECTURES BY ROYAL CORTISSOZ	58
MUSEUM CONCERTS	58
LOAN EXHIBITION OF CHINESE PAINT- INGS	58
LOAN COLLECTION OF SHIP MODELS	58
FULLER CENTENNIAL EXHIBITION	59
SCULPTURES BY DEGAS ON LOAN	59
CHINESE PAINTING	60
TWO PORTRAITS BY WALDO	63
A BULL FIGHT BY GOYA	64
DECORATIVE PAINTINGS ATTRIBUTED TO LANCRET	67
CLASSICAL BRONZES	72
ACCESSIONS AND NOTES	76
The Director—Membership—An Import- ant Loan of Rugs—Lectures	
LIST OF ACCESSIONS AND LOANS	78
DONORS OF BOOKS AND PRINTS	79
CALENDAR OF LECTURES	79

LECTURES BY
ROYAL CORTISSOZ

OWING to the illness of Mr. Cortissoz, his two lectures on *European Influences* and *The Emergence of a School in the course on The Genius of American Art*, which were postponed from February 18 and 25, will be given on April 1 and 8, at 4 P. M. in the Lecture Hall.

MUSEUM CONCERTS

AS earlier announced, the first two concerts in the March, 1923, series, given on the first four Saturday evenings of this month by a symphony orchestra conducted by David Mannes, are paid for by a generous contribution from the Juilliard Musical Foundation. The third concert is the gift of Henry Walters, second vice president of the Museum, and the fourth concert, of Payne Whitney, one of its Trustees. The usual large audiences are witnessing to the appreciation of these gifts.

LOAN EXHIBITION OF CHINESE
PAINTINGS

TO THE generosity of a number of public-spirited collectors—Robert Woods Bliss, Edward B. Bruce, Lewis Cass Ledyard, C. H. Ludington, Mrs. William H. Moore, Dr. Frederick Peterson, Owen F. Roberts, V. G. Simkhovitch, and John B. Trevor—the Museum and the public are indebted for the opportunity to enjoy the group of Chinese paintings now hung in the Gallery of Special Exhibitions, in E 8 and H 11.

This exhibition was opened to the members of the Museum with a private view on the afternoon of March 9 and to the public on the following morning. It will continue on view through April 22.

On page 60 of this BULLETIN the Curator of Far Eastern Art discusses the broad subject Chinese Painting as a guide to the appreciation of the present exhibition.

LOAN COLLECTION OF SHIP
MODELS

WHILE the last of the square-rigged sailing ships are becoming memories of romance, even on the most outlying seas, the interest of the public and collectors in miniature replicas of these white-winged travelers is steadily on the increase. The finest ship models were, however, made with no sentimental intent. They were scale models of war vessels made by the shipwrights of France and England for approval of the naval authorities and intended to be used as a guide in actual construction. In the late seventeenth and early eighteenth century no pains were spared to make these units of the "wooden walls" as splendid as possible to the eye. All this lavish decoration was rendered in minute detail on the models, making them invaluable records of this branch of the arts, as well as objects of great decorative value in themselves.

Owing to the kindness of Colonel H. H. Rogers, the Museum is able to place on exhibition this month in Gallery H 22 a rare collection of authentic models of this

period. This was formed by an admiralty official of the time of William and Mary and long preserved in his former home, Cuckfield House, Sussex, England, which has given the collection its name.

Besides being one of the most celebrated collections of its kind in existence, it has the additional interest to furniture lovers of being housed in cases of the period, probably made for the identical models. Indeed, merely as furniture it would be difficult to find a finer piece of Queen Anne walnut than the double-hooded case used to show a group of three of the smaller models.

At a later date it is hoped to publish in the BULLETIN a longer article descriptive of the models themselves and their history.

M. R. R.

FULLER CENTENNIAL EXHIBITION

ARRANGEMENTS are progressing satisfactorily for the centennial exhibition of paintings by George Fuller, born 1822, of which a brief announcement was made in the February number of the BULLETIN. For the exhibition, which is to open April 9 and extend through May 20, Gallery 25 will be used. The present ownership of most of Fuller's finest works has been ascertained and the response on the part of owners has thus far been generous and gracious, as on similar occasions in past years. Owing to the limited wall space afforded by the gallery which is available for the exhibition, only about thirty-two pictures can be shown, and the committee which has the responsibility of arranging the exhibition has thus the task of eliminating from its list of pictures all but those which seem to be the best that are available.

Among the pictures already arranged for as this notice is written are the *Girl with Geese*, belonging to the Phillips Memorial Gallery of Washington, D. C.; *Arethusa* and *By the Wayside*, owned by the Museum of Fine Arts, Boston; *Psyche*, owned by the Chicago Art Institute; *Turkey*

Pasture and the *Portrait of Miss Abercrombie*, owned by William Abercrombie of Brookline, Massachusetts; the *Faggot Gatherer*, *Twilight*, and *Portrait of H. B. Fuller*, belonging to John F. Braun of Merion, Pennsylvania; and *Priscilla*, owned in Boston by John S. Ames. Among the pictures in New York which have been promised are *Boy Driving Home Calf*, owned by Carll Tucker, and the *Dance before the Shrine*, owned by George H. Webster. Through the generosity of members of the artist's family the exhibition is assured of the inclusion of a number of his finest achievements in the field of portraiture.

H. B. W.

SCULPTURES BY DEGAS ON LOAN

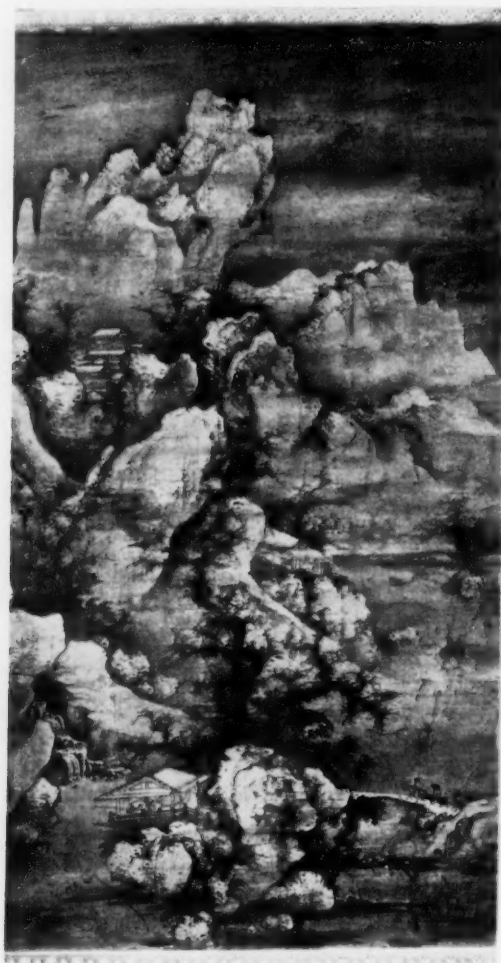
TWELVE sculptures by Degas, lent anonymously, are now on exhibition in the gallery devoted to modern French paintings, Gallery 21, for a period of about two months. They include the celebrated *Danseuse*, which has never before been shown in this country. A reproduction of the wax original, this statuette was cast in bronze by A. A. Hébrard, with the ballet skirt and hair ribbons added, as in the original. The *Danseuse* is the only sculpture which Degas ever publicly exhibited; it is an extraordinary revelation of his genius. The other sculptures are small bronzes cast by Hébrard from the original models in wax, and forming part of Set A. In the course of his career, Degas produced a large number of models in clay or wax as studies in the representation of form and action. They were not intended for the public and remained in the possession of the artist until after his death, when those which were not too dilapidated, about seventy in number, were cast in bronze and exhibited in Paris in 1920 and subsequently in New York. They include nude studies, ballet girls, and race horses, familiar subjects in the artist's paintings, of which characteristic examples are exhibited in the same gallery as the Degas sculptures.

J. B.

CHINESE PAINTING

CHINESE letters are ideographs, the root letters and the letters used in very early times, like the simplest Egyptian

Chinese calligraphy is painting; the technique of the brush stroke, the beauty of line, the composition, and the spotting of the letters are studied as closely as the artist studies the same qualities in his painting.



MOUNTAIN IN THE SNOW
BY KUO HSI (1020-1090)

hieroglyphics, are pictures of the object; therefore in early times writing was painting, one word was used for both, and is so still. Together with music and poetry, calligraphy is considered one of the fine arts, which is natural, considering that it is, as said before, synonymous with painting. In fact, even from our western point of view

But amongst the Chinese fine arts, not only painting and writing are recognized as being so closely connected that they bear one name; poetry and music also join in the making of the supreme effort of Chinese art, painting. In the eleventh century Kuo Hsi, one of China's greatest artists, said in his treatise on painting, "A

the tech-
nity of line,
ing of the
the artist
painting.

poem is a picture without form, a picture
is a poem with form." Music, though
silent, is not the least important component
of Chinese painting; without rhythm a pic-
ture becomes the commonplace, cheap

he was a statesman or a man of learning
versed in poetry as well as in music and
painting, and for that reason Chinese paint-
ing is apt to remain a closed book to those
who appreciate brilliant technique but do



A CABBAGE
BY CH' IEN HSI-PEH, SUNG, 960-1278

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decoration of nineteenth-century fans and
ivory boxes. The beautiful Sung landscape
scroll, however, has all the elements of
music and unfolds its varied passages like a
glorious symphony.

The man who produced these master-
pieces was not a well-developed art student,
his was one of the great minds of the period,

not understand the finer qualities of rhy-
thm and poetry which a great artist, some-
times with an awkward and unskilled hand,
has put down on the silk.

The value of technique was diversely
appreciated during the long period in
which Chinese painting flourished. Under
the T'ang rulers painting was what we

might call matter-of-fact, the artist wrote down what he had to say and said it as well as he knew how, he remained as close to nature as he could, but always with a decorative effect in view. Then in the Sung time when Buddhism stole a lead on the colder and more matter-of-fact Confucianism, when man felt one with nature and studied its very moods, the pictures do not so much represent the outward forms of nature as nature's changeable side, the time of day, the impression made on the mountain traveler represented. But at the same time a Northern school developed side by side with the Southern very spiritual one. These schools were not confined to the North and South or distinguished by their origin; the Northern school combined the T'ang tradition and was used by the artist who wished to illustrate a story or depict a landscape and the same artist might paint in both styles according to the object in view. This Northern school flourished in Japan, where it developed into the Tosa school, while the Southern Chinese school was the foundation of the Japanese Kano school.

In the composition of the Kano school entered another important factor, that is, calligraphy. While the Zen Buddhists lived in and with nature, striving to render its most intimate moods, another set of painters, less idealistic, with an eye open to the more popular, attractive qualities of masterly brush strokes, trained in calligraphy, painted the same subjects but added a quality of clever brushwork which in time took the place of the spiritual aims and suggestive simplicity of the pure Sung art. The time came when the stroke produced by the adroit handling of a half-empty brush or the figure painted with the finger nails, instead of the more practical and infinitely cleaner brush, was exceedingly admired.

This was the end of the great Sung period; the Yüan epoch might be characterized as a dying out of the Sung tradition with a marked tendency to evident and good technique, painting became more realistic.

During the Ming period the subject became all important; it might be the portrait of a pretty woman, a charming landscape, or

a pleasant country scene, the idea was to paint the subject, be it lovely or gruesome, not the intimate mood of nature but its outer aspect. This was done in the style of the T'ang or Sung period as far as technique is concerned, because the Chinese, being eminently conservative, intended to paint like their forefathers and probably thought they did.

This difference in results brings us to consider the great difficulties we meet when on purely technical grounds we wish to fix the date of a picture or want to find out if we are looking at an original or a copy; worse still, if it is a question of deciding who painted the picture.

Signatures are of no value, forgers put them on with the greatest ease, they can obtain old ink, and seals can be copied and made for a few cents. Even old and perfectly good pictures often have wrong signatures because some former owner wished to put his connoisseurship on record by adding the name of the artist to whom he attributed the picture and authenticated it with his own seal. The quality and the weave of the silk are carefully studied by the collectors, but not only is early silk procurable even today, but T'ang and Sung silk are so well imitated that only a specialist can discover the difference.

When it comes to identifying the author, our troubles are great indeed: it is easy to recognize a certain family likeness with well-known schools; we can speak of Ma Yuan's and Li Lung Mien's and the names are a great help in setting apart in our memory certain groups of paintings; but where perfectly authenticated specimens and historically known pieces fail almost entirely, records are little to go by.

In the exhibition brought together in the Gallery of Special Exhibitions, in Rooms E 8 and H 11, we do not pretend to authenticate a single picture in the same way as one would a Rembrandt or a Raphael, the indications given are intended only as a help to the student who wants facts on which to build up his conclusions. The paintings have simply been chosen for their artistic merits and are shown to be enjoyed and studied. After all, it is the quality and beauty of the work

of art which will always be the safest and the main reason for the appreciation of Chinese painting.

S. C. B. R.

TWO PORTRAITS BY WALDO

SAMUEL LOVETT WALDO'S vigorous half-length portrait of himself¹ and

been Clara Waldo, second-born child of Samuel and Deliverance Waldo. By him many years ago Waldo's self-portrait was lent for a while to the Museum, and at his death both portraits became the property of his son, their recent owner.

Waldo was one of that numerous group of young American painters who sojourned for a while in London under the broad



SELF-PORTRAIT BY SAMUEL LOVETT WALDO

a fresh and attractive unfinished portrait of his wife, Deliverance Mapes Waldo,² are interesting recent purchases by the Museum. The portraits come from Charles Frank Sullivan, grandson of the sitters. After Waldo's death they were given by his widow to Charles Sullivan, whose wife had

protecting wing of Benjamin West. There Copley and Fulton also are said to have received him hospitably, and there he remained for more than two profitable years of study, supporting himself meanwhile by painting a number of portraits at five guineas each.

When, in January, 1809, at the age of twenty-five he landed once more in New York, it was with two guineas in his pocket and an indebtedness to his friends of sev-

¹Oil on wood panel: h. 33 in., w. 25½ in. Gallery 16.

²Oil on wood panel: h. 30½ in., w. 25¾ in. Gallery 16.

eral hundred dollars. In addition to this burden, so Dunlap tells us in his *History of the Arts of Design*, "he had made the dangerous experiment of bringing a wife from her native country, and had an increasing family depending on his exertions." But the increasing family which Dunlap admires was only in part the offspring of Waldo's English wife. The matrimonial experiment proved in a sense more dangerous than Dunlap makes clear, for it was not until 1826, on Mr. Sullivan's statement, that his (Mr. Sullivan's) grandmother, Deliverance Mapes, married Waldo. She was, thus, his second wife. Seven children were born to them. "It is to his honor," Dunlap continues, "that by industry and economy this gentleman has discharged all pecuniary obligations and remains at this time, 1834, a prosperous and popular portrait painter who can bank shares and stock like a merchant while his children are a joy to his increasing years."

Waldo's clientele indeed became so numerous that he took as a partner William Jewett, who had come to him in 1812 as an apprentice, and they painted many portraits in collaboration. After Inman's death in 1846 they had the lion's share of commissions in New York, and there are about the city today many dignified portraits with the firm's name inscribed on the backs. But the finer and better characterized are the portraits painted by Waldo unassisted. Two interesting heads by him belonging before this to the Museum are those of General Jackson and Old Pat, the Independent Beggar. Both reveal a rugged personal touch—one might almost use the word shaggy of the quick, slanting brush strokes. The head of Jackson was painted in 1817 when Waldo's age was thirty-four and the newly acquired self-portrait can also be given to about this time, for the handling is similar and the age of the sitter corresponds as nearly as one can judge. The portrait of his pretty wife, a delightful sketch in which only the face and throat have been put down, with a mere hint of dark curls and ruffled cap, shows the artist's more conventional and popular style of painting. Judging by the youthful freshness of the sitter, one would

say the portrait was painted about the date of her marriage, which we remember took place in 1826.

H. B. W.

A BULL FIGHT BY GOYA

IN the lately purchased *Bull Fight* by Goya¹ the Museum acquires a remarkable example of a side of the artist's work which is unusual in American collections. We are well off as far as his portraits are concerned. At present there are five of these exhibited in our galleries but, fine as they are, a full comprehension of the energy of his many-sided genius is not to be obtained from them. His etchings and prints, which can be seen in the Print Room, give a broader idea of his scope. In them he is seen as a caricaturist and a satirist, one of the fiercest satirists of all time indeed, and as a master of the grotesque. These qualities, as it happens, are generally combined with realism in the cases of their most powerful exponents, and Goya is no exception. He must be placed among the great realists of the whole history of art. His realism is particularly striking in contrast to the polite and affected styles of the eighteenth century out of which he suddenly emerges, and because it appears in a country where the thought and habits of earlier centuries were at his time largely adhered to.

The artist boasted that he had but two masters, Velazquez and Nature; but it is evident that Tiepolo, who as an old man worked in Spain when Goya was a youth, was his real link with the past. The fact can be proved by a comparison of the handling of Goya's early prints with those of Tiepolo, and of his tapestry cartoons in the Prado with Tiepolo's rustic scenes and genre subjects, such as those in the Villa Valmarana in Venice. But even in the youthful works of Goya, although their technical and intellectual relationship to the Italian is plain enough, there is an uncouth boisterousness, a fierceness that differs vastly from the graceful and well-

¹Oil on canvas; h. 38½ in., w. 49½ in. Etched by D. Mordant. Salamanca Sale, Paris, 1864. Loga, *Bull Fight in a Divided Arena*; Number 538. Exhibited in Gallery 19.

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B. W.

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BULL FIGHT BY GOYA

mannered joyousness of the other. As Goya grew older these traits became ever more marked, and they culminated at about the time of his eightieth year when, with the help of a strong magnifying glass, he drew on the lithographic stone the four famous scenes of bull fights known as *Les Taureaux de Bordeaux*. These have an energy and a violence that surpass any of his former works. Surely the dramatic possibilities of a scene of every-day life were never more powerfully utilized than in these magnificent and cruel lithographs.

Bull fighting was as enthralling to the Spaniard as baseball is to the young American, and Goya knew the sport as well as any. He was no mere onlooker. Noted bull fighters were his familiars and he himself was capable of doing his turn in the arena, if Yriarte reports truly that he worked his way as a bull fighter from Madrid to the coast when he went to Rome to escape the Inquisition. The zest of his pictures of this subject and the plausibility of the action of their figures dispose one to believe the story. His heart is in them.

Though the four lithographs already mentioned and the series of thirty-three etchings—*La Tauromaquia*—occupy a considerable place in the catalogue of his prints, the number of Goya's paintings of bull fights is not so great as one would expect. Loga mentions some seven or eight, of which one in the Academy of San Fernando, Madrid, dating from his middle age, has analogies to the example we have acquired. Ours is a late work; and in it one can fancy that the old enthusiast had the desire to set down as many episodes of the sport as one picture could hold.

It is difficult, from the available material, to find out how common was the double bull ring, such as that shown on our canvas. The only other example in Goya's work occurs in one of the late lithographs, *Les Taureaux de Bordeaux*. The subject itself would point to a late time, as the incidents taking place on both sides of the dividing fence prevent the dominance of one point of interest, which the eighteenth century

regarded as essential to good painting. It was then fashionable to emphasize a single motive and to make all the rest of the picture accessory to it. No better example than our picture could be found to show the revolution of style which Goya effected. In it the old rule is ignored and, according to the full nineteenth-century doctrine, all that appears within the frame is studied for its own sake and is given the value that it has in reality. It is the *spectacle* of the bull fight which is the theme of our picture. The figures in the arena are the centers of interest, as they are bound to be, but the excitement of the swaying crowd, the heat, the dust, the sunlight—all the circumstances of the scene, in fact—have their share, their just share, according to our point of view, of the artist's attention.

Thus the historical interest attaches to our picture of being a complete exposition of the style of the later half of the nineteenth century, such as Delacroix, Courbet, and Manet practised, though it was painted many years before the style took form in France. The art of Goya, by one of the unaccountable feats of genius, reached a point of development by itself alone, without passing through those intermediate stages which French art traveled—through the classicism of David to the romanticism of Gros and Delacroix and thence to the realism of Courbet and the out-of-doors effects of Manet. And in the later stages of the French development, from Delacroix on, Goya counts as one of its great determining factors. The idiom of this picture is still current with us; no archaeology is needed to appreciate what it is all about, or what the artist's idea was. Even those who will not be impressed by purely artistic aspects will find in it the same interest that an illustration in the *National Geographic Magazine* or the *Pictorial News* parts of a moving picture entertainment would have for them. In the light of Goya's personality as revealed in his works one comes to the conclusion that the artist himself would have regarded this fact as a considerable merit.

B. B.

DECORATIVE PAINTINGS ATTRIBUTED TO LANCRET

THE history of decorative painting is practically the history of styles, for painted

inspired by Roman models, illustrated in the work of Raphael in the loggia of the Vatican. These, with little change, remained the decorative basis all through the seventeenth century, both in Italy and in

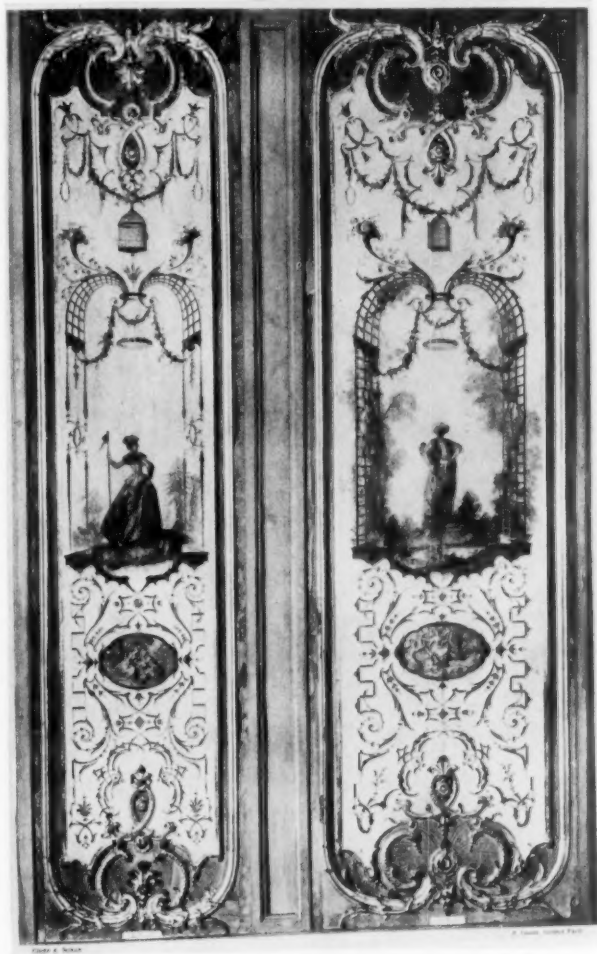


FIG. 1. PANELS PAINTED BY LANCRET FOR
THE HÔTEL DE BOULLONGNE

ornament in some form or another has always been in vogue, often as one of the most characteristic features of a particular epoch. The High Renaissance developed two types often in combination, the great historico-allegorical wall decoration so typical of sixteenth-century Italy and a patterning of delicately drawn and fantastic arabesques,

France. The death of Le Brun marked, however, the passing of the grand style and its formality. A lighter, easier manner was demanded and the *ornemaniste* began to take the place of the historian. Bérain and his contemporaries played with the arabesque, building fantastic architecture out of jewelry and peopling it later with China-

men and monkeys borrowed from the Orient. The pompous allegories of earlier days were reduced to miniature scale, and at the turn of the century Gillot and his pupil, Watteau, definitely heralded the rococo with their panels of *singerie* and pastoral set in a frame of garlands, leaf scrolls, and rocaille as delightfully fantastic as the central idea itself. Sometimes, as in the well-known *singeries* of Chantilly and the Hôtel de Rohan, this decoration is merged with the elaborately carved framework of the paneling, but often, particularly in the smaller cabinets which social usage was then demanding, the painted design was used alone.

The first half of the eighteenth century must have seen an enormous amount of such decoration, but under neglect and rough usage a painted surface has a short life and very little of it remains as compared with contemporary woodwork. Consequently, the Museum has been fortunate to acquire the six panels¹ shown in the accompanying illustration (fig. 2) and exhibited in Gallery J11, which probably formed the complete decoration of a room. Each panel represents two months of the year with their appropriate occupations; the subjects run from left to right, beginning with January and February denoted by the signs Aquarius and Pisces. Even given this sequence, it is impossible to reproduce the exact arrangement of the room, though, allowing for the usual mirrors, doors, windows, and the height of the panels set above a dado, it was probably rather large and in contrast to the tiny painted cabinets of the end of the century. The three narrow panels are on wood and seem to have been originally pitched in a slightly higher key than the others, as if intended for a part of the room in a constantly poorer light, probably between the windows. As was usual after the light ground came into favor in the early years of the century, the background of the design is in a warm gray-white, rather low in value, with a surround of subdued apple green verging on blue. This, with warm

notes running from a delicate vermillion to a subdued gold, forms the color scheme of the series.

Unfortunately nothing is known as to the origin of these decorations. They formed a part of the Lelong Collection dispersed in 1903,² then being attributed to the brush of Christophe Huet, who had been found to be the author of the famous decorations of Chantilly and the Hôtel de Rohan. A comparison of this work with the Museum panels seems to show, however, little more than a type similarity. A panel in the Hoentschel Collection, attributed with considerable likelihood to Huet, also shows little kinship in handling or feeling to our new panels. Huet, who seems to have been primarily an animal painter, would, moreover, hardly have been the author of a decoration in which the drawing of the animals, when they occur, is distinctly weak.

The treatment of the little scenes illustrating the seasonal occupations recalls at once the Watteau pastoral. The best existing panels of this type are those painted by Lancret about 1730 for the Hôtel de Boullongne, now in the Musée des Arts Décoratifs. The one illustrated (fig. 1) shows a very similar conception to ours, though of necessity considerably modified by the elaborate relief enframing. From a decorative standpoint, as in others, Lancret was a faithful echo of his master, Watteau. Luckily, as all of the latter's decorative work has disappeared, engravings of some of it, published by Gersaint in 1731, have survived—in particular, a set of "arabesques" painted for M. de Chauvelin, a government official. Here we find an astonishingly close correspondence with the largest of the Museum panels, as the accompanying illustration clearly shows (fig. 3). So close is the resemblance, not only in the organization of the design, but in the individual detail, that an accidental coincidence is out of the question. The differences are, in fact, easier to point out than the similarities—the substitution of a scaled rocaille for the leaf scroll flanking the base of the central scene, the introduction of a small shell form between the latter and the medallion below, the replacement

¹ Acc. No. 22.225.1-6. H. approx. 9 ft. 10 in.; W. 6 ft. 1 in., 5 ft. 5½ in., 3 ft. 2½ in., and 1 ft. 3½ in.

² No. 22, Cat. Coll. Lelong.

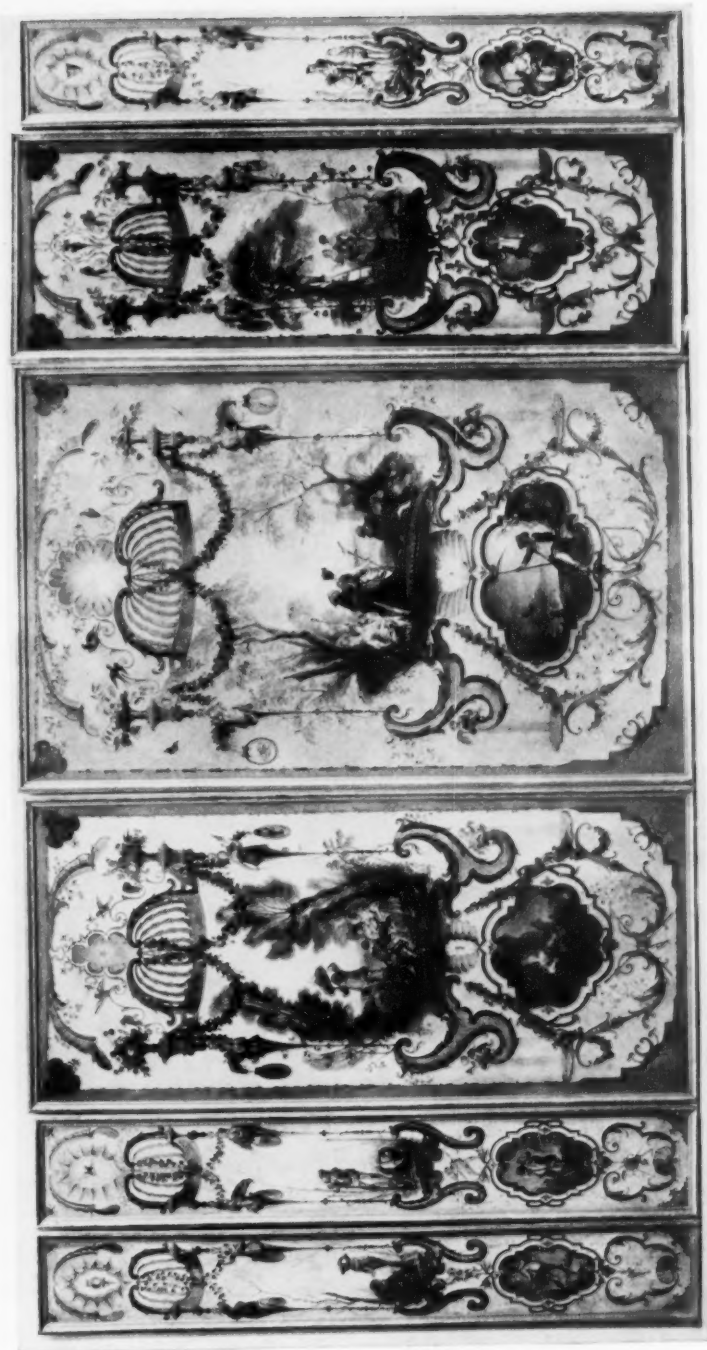


FIG. 2. PAINTED PANELS FOR THE DECORATION OF A ROOM
ATTRIBUTED TO LANCRET

of the urn and vase above the half-dome of the *treillage* by a sun motive, and the use of terminal figures instead of a continuous line of husks. The correspondences are self-evident, even the tree on the left of the cen-

self. The brushwork and color are good and absolutely in style, but lack the nervous flicker and vivacity that the master himself would have given. The minute similarities, however, would argue against a rep-



FIG. 3. ENGRAVING OF A DECORATIVE PANEL
BY WATTEAU

tral scene being repeated branch for branch, that on the right of the Museum panel being drawn with equal faithfulness from another panel of the same series.

Close as these resemblances are, the handling of the figure subjects would preclude a direct attribution to Watteau him-

self. The brushwork and color are good and absolutely in style, but lack the nervous flicker and vivacity that the master himself would have given. The minute similarities, however, would argue against a repetition from memory by an apprentice or pupil. The panel must, therefore, have been done, either directly from the originals or from engravings, by a painter of considerable ability thoroughly imbued with the Watteau manner.

Nicolas Lancret and J. B. J. Pater, the

two most eminent followers of Watteau, immediately suggest themselves. A close comparison of the central scene of the largest panel (fig. 4) with the work of both

attitude of the personages, in a curious mixture of first-rate and slipshod touches, and in the treatment of the foliage and tree forms that the work of the same hand seems



FIG. 4. PANEL IN MUSEUM ATTRIBUTED TO LANCRET

Pater and Lancret eliminates the former, whose touch seems to be quite different in quality. There are, however, so many points of close resemblance in the case of Lancret, particularly in the rather stiff

evident. Lancret was never a painter of inventive resource and, though an extremely capable technician, borrowed whole-heartedly from Watteau. He certainly did this a good deal for the Boullongne

panels, and as almost every motive in the Museum panels can be found in one or another of Watteau's engraved designs, the inference that this is a similar case on the part of Lancret does not seem to be too far fetched. A good deal of the painting on the smaller panels looks too Flemish for Lancret and shows probably the work of an assistant, to whom one is inclined to think



FIG. 1. GREEK MIRROR SUPPORT
V CENTURY B.C.

most of the smaller panels were left entire, except a few touches on the figures. As suggested above, the differences in the decorative work between these panels and those in the Musée des Arts Décoratifs are largely due to the carved wood setting of the latter, which set a definite scale and obviated the necessity for any very definite massing of the ornament around the central motive, producing an effect of difference in style which really does not exist. There seems, in fact, a sufficiently pervading similarity to permit going a step further than "School of Watteau," giving the se-

ries, at least in idea and part performance, to Lancret at a date about the years 1730-40.

Fortunately the iconography of the eighteenth century is not so involved as to need a detailed guide. The decorative purpose of such work as these panels was of course its *raison d'être*, the subject matter being merely a skeleton to clothe a delightful fantasy. The key to each panel is given definitely by the tiny medallions flanking the center of each composition, which bear the appropriate signs of the Zodiac, an amusing and typical Lancret inaccuracy being the substitution of a well-boiled red lobster for the humble crab of Cancer. The action of the central groups is supplemented in each case by a single figure in the smaller medallions below. The elegance of the chase as a winter sport has for its complement a plump young woman making sausages, a fat porker hovering in the background. Most of these small scenes are very charming in themselves and make a delightful ensemble with the really first-rate painting of the surrounding arabesque. It is not hard to imagine what a delightful room they must have made in their original setting.

Although the indications point to Lancret as author, the panels are true children of Watteau in their quality as living documents of the period. In a more modest sense the words of Edmond Pilon in reference to Watteau may also be applied to them. They too "personify to the highest degree the quality—pretty, chic, delicate, and finely gallant of the eighteenth century," and to that extent they embody the essence of French taste.

M. R. R.

CLASSICAL BRONZES

RECENT ACCESSIONS

CLASSICAL bronzes have always been popular with collectors, for they have many peculiar attractions. They present a great variety, since bronze was used for many purposes in ancient times; their size is generally conveniently small; and the patina that covers them often adds the beauty of color or luminous surface to the in-

intrinsic value of the work. But of course the most important is the intrinsic value; and this, at least in the case of the statuettes, consists in the large spirit which pervades these "minor products." We can often get the same aesthetic enjoyment from a bronze a few inches high that we derive from a large sculptural work. And even the more carelessly worked pieces have the pleasing spontaneity that pertains to original creations and distinguishes them from the mechanical repetitions of life-size Greek statues in Roman times.

During the course of the last year the Museum has acquired thirty such classical bronzes, chiefly by purchase abroad. They include eleven statuettes, a large head of a griffin, five mirrors, two cups, an axe, a ladle, a fork, two spits, a cauldron, and five large bowls. In order that visitors may appreciate the progress our collection is making, these pieces have been temporarily placed together in a case in the Sixth Room, before their distribution to their respective period-rooms.

Among the statuettes a conspicuous example is a standing youth of fifth-century Greek workmanship, which evidently once served as a mirror support (fig. 1; height, $8\frac{5}{8}$ in. [21.9 cm.]). From his shoulders emerge fore parts of horses, and crowning his head is the upper half of a female figure—a rather unusual composition, and evidently an attempt to vary the accepted scheme of flying Erotes placed on either side of an Aphrodite. The piece has been known for some time, and was once in the Virzi Collection in Palermo (cf. Reinach, *Répertoire* III, p. 25, 8). We can date it by its style to the second quarter of the fifth century, for it has the simple grandeur and the restrained modeling of that period; unfortunately the surface is considerably corroded.

A little horseman wearing a cuirass and a Corinthian helmet with large crest also dates from the late archaic Greek period (fig. 3; height, $2\frac{9}{16}$ in. [6.5 cm.]). The work is not very detailed, but it is extraordinarily lifelike—the horse walking, the rider sitting his horse easily and holding the reins with both hands, his head turned a little on one side. It has all the spontane-

ity of a rapid sketch, and yet, as in all Greek compositions, there probably was a tradition even behind this simple pose; for we have several similar statuettes, such as the rider from Dodona in Athens (Reinach, *Répertoire* II, 527, 1) and the statuette in the De Clercq Collection (cf. de Ridder, *Catalogue* III, p. 43), though in both these the horses are galloping.



FIG. 2. ETRUSCAN MIRROR
V CENTURY B.C.

A statuette, probably of Zeus striding forward with right arm raised (fig. 6; height, $4\frac{1}{8}$ in. [10.5 cm.]), is another distinguished work of this period. Since the attributes are missing the identification is doubtful; but the pose so nearly approximates that of Zeus hurling a thunderbolt with his right hand and with an eagle in his left (cf. e.g. Reinach, *Répertoire* II, pls. 1, 2, Olympia IV, pl. 7, 43, 45), that it is probable that our bronze belongs to this group. The possibility that the figure is a satyr, suggested by what might be traces of the attachment of a tail at the back,

is precluded by the fact that the ears are not pointed.

The group of a man and a woman walking



FIG. 3. GREEK HORSEMAN.
LATE ARCHAIC

with their arms placed round each other is an engaging product of fifth-century Etruscan art (fig. 5; height, $4\frac{1}{8}$ in. [10.5 cm.]). Their attitudes, he with extended right hand, she daintily picking up her dress with her left, are charmingly natural and vivacious, yet rendered with studied simplicity. The round base on which the



FIG. 4. VOTIVE BULL
V CENTURY B.C.

group stands suggests that it formed the crowning feature of a candelabrum. The patina is of a bright blue-green color.

Hermes seated in an easy attitude on a rock, purse in hand, is a beautiful, harmonious composition, reproducing probably a

famous statue (fig. 7; height, $5\frac{1}{8}$ in. [14.8 cm.]). There are several replicas of this theme—in Vienna, Paris, and elsewhere¹—testifying to its popularity, and of these ours is probably the best, for it is finely modeled and the surface where preserved shows a lovely smooth patina. The purse as an attribute of Hermes is of Roman origin, so that our bronze must date from that epoch; but its Greek model was doubtless a creation of the fourth century, the period



FIG. 5. GROUP FROM AN ETRUSCAN
CANDELABRUM

distinguished for the easy grace and refinement of its products.

The other statuettes are mostly archaic works—a youth with his mantle tucked round his waist, holding a patera, a satyr walking, a bearded long-haired man with his mantle shawl fashion round his shoulders, and a little flying Eros from a fifth-century mirror. A bull with the inscription, *Θαλῆτας μ' ἀνέθηκεν τοῖς Καβείροις* (Thaletas dedicated me to the Kabeiroi) incised in large letters on its body, is a particularly interesting piece (fig. 4; height, $1\frac{1}{8}$ in. [4.6 cm.]). Though we know nothing of its his-

¹Cf. e. g. Sacken, *Antike Bronzen*, Pl. XIV, 3, XIX, 5; Babelon et Blanchet, *Bronzes antiques*, No. 347; and Reinach, *Répertoire II*, pp. 168-170; III, p. 52.

tory we may surmise that it is one of the little animals which indirectly led to the excavation of the sanctuary of the Kabeiroi near Thebes. Such inscribed statuettes suddenly appeared in the market in the eighties of the last century and led to the supposition that this sanctuary had been found by chance "unofficially" and was being exploited. The German Institute accordingly determined to undertake a

rites, of whom Pausanias says so tantalizingly (IX, 25,5), "I must crave pardon of the curious if I preserve silence as to who the Kabeiroi were, and what rites are performed in honor of them and their mother."

The head of a griffin in heavy cast bronze is an early piece, of the seventh to sixth century B.C. (height, 5 in. [12.7 cm.]). From its similarity to examples found at



FIG. 6. ZEUS (?)
LATE ARCHAIC



FIG. 7. HERMES
IV CENTURY TYPE

scientific exploration and brought to light one of the most interesting sanctuaries we have of ancient times. The site was not difficult to find, for Pausanias' description gave the approximate location. A temple was discovered and a mass of votive figures, which became the property of the Greek Government. Only the original vanguard found its way into various museums; and the little bull now landed in New York must have been one of its number. From it we learn only that it was dedicated by a pious Boeotian during the first half of the fifth century B.C.—for the style of the figure and the character of the inscription tell us that; it cannot unfortunately teach us more about the mysterious Kabeiroi and their

Delphi, Olympia, and on the Akropolis, we can surmise that it too once ornamented the rim of a cauldron or possibly the end of a chariot pole. It has a fine decorative quality.

The statuette of a horse with slim body, funnel mouth, and long tail reaching to an openwork base, is a remarkable product of the geometric period (height, $6\frac{1}{8}$ in. [17.6 cm.]). It is executed in a curious "plate" technique, that is, the neck and the legs are worked in sheets of metal, purely in two dimensions, without depth. Such primitive animals, strongly reminiscent of those on the Dipylon vases, have been found on many early sites in Greece, e.g. at Olympia, Delphi, Sparta, Lusoi, and Elatea. Our

example is unusually large, and has a good smooth patina.

Among the new mirrors, most noticeable from an artistic point of view is an Etruscan fifth-century example with an engraved design of a satyr pursuing a nymph (fig. 2; diameter, 6 in. [15.3 cm.]). The spirit and delicacy of the drawing are worthy of a Greek hand, but the form of the mirror—a round disk with slightly convex rim and long tang for insertion in a handle—is the regular Etruscan type prevalent in the fifth century B.C. A similar composition, also admirably executed, occurs on an Etruscan mirror in the collection of George Salting, and is published in the Catalogue of the Burlington Fine Arts Club Exhibition of Ancient Greek Art, 1904, No. C, 66. Three of the other mirrors are Italian, of fourth-century style, with convex disk and long handle ending in an animal's head. The subjects are, as usual, taken from Greek mythology, but no particular action is represented. We merely have groups of people identified by inscriptions as Paris, Helen, Chriseis, and Achilles, and again as Menelaos, Helen, Odysseus, Thetis, and Achilles, or by attributes as Apollo and a nymph. Such Homeric family parties can have had little relation to the daily life of the Latin women who used these mirrors; but Greece was the great art center of the time and supplied themes to all alike, irrespective of their understanding. The inscriptions are in Etruscan, not in Latin. The fifth mirror is a large round disk, the side for reflection silvered and still sufficiently bright to serve fairly well its original purpose.

A ladle with a hemispherical bowl and a long, graceful stem ending in a bird's head shows admirably the good taste of the

Greeks in household utensils (height, 9 $\frac{3}{4}$ in. [23.3 cm.]). It is very simple, with practically no decoration, but its fine proportions give it beauty. Ladles of this shape occur on late fifth-century vases, so that we can date our example accordingly.

A two-pronged fork with a long handle decorated with the head of a wolf, an Ionic column, and a spindle-shaped member, is an ornate but attractive piece, perhaps of Roman date. And an axe-head with rounded blade and side flanges is an exceptionally well-preserved example of a type not infrequently found in western and southern Europe in tombs of the Bronze Age.

The remaining eight pieces were all found in the same tomb with our Etruscan chariot, dated in the middle of the sixth century B.C., and thus supplement that important tomb group.¹ There are four large shallow bowls with plait pattern on the rims, similar to the twenty-one we already have; two long spits like the five we have; a deep bowl or lebes of pleasing outline; a large cauldron resembling our No. 621, but with the lid and swinging handle missing. An interesting feature in the last is an ancient repair, the whole lower part having been riveted on with a neat joint of overlapping edges. It shows how much such bronze cauldrons were prized in ancient times that so extensive a repair seemed worth while; also that this tomb equipment of cauldrons, bowls, cups, spits, etc., were objects that served a practical use before they were placed in the tomb; and this we may surmise to have been the case with the chariot itself.

G. M. A. R.

¹They have been placed with the other objects found with the chariot in Case S in the Third Classical Room.

ACCESSIONS AND NOTES

THE DIRECTOR. The King of Greece has conferred upon the Director of the Museum the cross of Commander of the Royal Order of George the First, and the insignia of the order were presented personally by Mr. Tsamados, Greek Minister to the United States, at the Museum on Saturday, February 17.

MEMBERSHIP. At a meeting of the Board of Trustees, held February 19, 1923, the following persons, having qualified, were selected in their respective classes:

FELLOW IN PERPETUITY: Anderson Dana, by the transfer of the fellowship of the late A. Butler Duncan.

FELLOW FOR LIFE: W. R. Coe.

FELLOWSHIP MEMBER: Miss Ruth Draper.

SUSTAINING MEMBERS: Jacques Cartier, Henry F. Du Pont, Mrs. Jose M. Ferrer, Mrs. Isaac Gimbel, Mrs. William C. Langley, Mrs. Hunter F. Marston, George O. May, Mrs. Frank H. Maynard, Mrs. James A. Moffett, Sr., Ignaz Panzer, Sidney D. Ripley, Jack W. Schiffer, Miss Grace Scoville, Miss Alice Smith, George W. Spitzner, Mrs. Robert L. Stevens, Mrs. Paul Sturtevant, Mrs. Ronald Tree, Albert Wortmann, Mrs. Hunter Wykes, O. A. Youngren.

Two hundred and seven persons were elected ANNUAL MEMBERS.

AN IMPORTANT LOAN OF RUGS. The loan of an interesting series of rugs from the collection of the late Charles F. Williams of Norristown has necessitated the rearrangement of the rugs hanging in the galleries of Near Eastern art. Including the rugs previously on exhibition in the Museum, the collection so kindly lent by Mrs. Williams now numbers forty-four specimens.

In the large rug room (Gallery D 3), the familiar "compartment" carpet, formerly in the Yerkes Collection, has been removed temporarily for repair. Exhibited in this room is a beautiful Armenian "dragon" carpet, forming part of the recent loan, which complements in an interesting way the similar weave of a more archaic pattern belonging to the estate of Theodore M. Davis.

In Gallery E 13, there are four additions from the Williams loan: on the east wall, a small animal rug with the rich madder ground characteristic of Indian weaves; on the west wall above the entrance to the room from the Indian temple, a seventeenth-century Ispahan; and two Persian fragments dating from about 1600, one exhibited in a small table case, the other—a strip of border—hanging on the west wall over the carved Indian door.

In Gallery E 12 an interesting group of Asia Minor rugs has been arranged. On the south wall, at the left of the entrance, hangs a notable example of the so-called Holbein patterned rug, dating from the early sixteenth century; on the west wall is

shown a brilliant Ushak weave with its indigo stars on a deep red ground; while a second crimson weave with a field pattern of stylistic arabesques in yellow, bordered with an interlaced banding—a variant of the so-called Cufic motive—is displayed near by. The other walls are hung with Turkish weaves of similar date. The Spanish rugs that formerly hung in this gallery have been transferred to Gallery H 15; a good example is among the new loans.

LECTURES. With the issue of the March BULLETIN we are reminded that the winter season is drawing to an end, and we desire to call attention to the schedules for lecture courses, some of which end with the month, and some, like Miss Cornell's, begin anew.

The Saturday and Sunday courses of lectures are given each week until the end of March.

The Sunday Story-Hours for Children given by Miss Chandler at 2 and 3 p. m. will continue through April, but the course for Members' children on Saturdays at 10.30 a. m. will end with March 31.

Miss Abbot's Outline Course in the History of Painting will continue on Saturdays at 11 A.M. through May 19.

The regular courses of lectures by Mrs. Carey in the galleries, on Saturdays at 2 P.M. and Sundays at 3 P. M., will continue regularly through April 1.

Miss Cornell's second series of Study-Hours for those who are interested in design and color, especially in their relation to the things of every-day life, will be given as follows: For Practical Workers: Eight Sundays, 3:00-4:30 P.M., March 4, 11, 18, 25; April 1, 8, 15, 22. For Salespeople: Four Fridays, 9-10 A.M., March 2, 9, 16, 23. For Manufacturers and Designers: Four Fridays, 10 A.M.-12 M., March 30, April 6, 13, 20. For Members: Three Saturdays, 10 A.M.-12 M., March 24, April 7 and 21.

Miss Jane B. Walker will continue her course of lectures for the Deaf and Deafened who Read the Lips, on Saturdays, March 10 and April 14, at 3 P.M.

Folders giving titles and other information in detail will be mailed to those persons desiring them.

LIST OF ACCESSIONS AND LOANS

FEBRUARY, 1923

CLASS	OBJECT	SOURCE
ANTIQUITIES—CLASSICAL	*Small Athenian hydria, V cent. B. C.; Greek terracotta statuettes (3), V-III cent. B. C.; geometric jug, VIII cent. B. C.; glass bowl, Roman, I cent. A. D.; bronze horseman, Greek, archaic, first half V cent.	Purchase.
ARMS AND ARMOR..... (Wing H, Room 9) (Wing H, Room 8)	Shield, German, XV cent; sword, Swiss, dated 1545; shield, French, XVI cent... Elbow guard, German, middle of XVI cent.	Purchase. Anonymous Gift, in memory of Cornelius Stevenson.
CERAMICS..... (Wing H, Room 16) (Wing H, Room 16) (Wing H, Room 22A)	Porcelain teapot, German (Dresden), XVIII cent. Porcelain statuette and group (Frankenthal), 1760-1790; group (Ludwigsburg), abt. 1765; statuettes (2) and dish (Meissen), 1735-1756,—German; porcelain vase, by Miss Robineau, American, modern; plate, decorated by Thirslund, Danish, modern.	Gift of Mrs. Harald de Raasloff. Purchase. Gift of Several Ladies.
COSTUMES..... (Wing H, Room 20)	*Shawl, cashmere, Indian, XIX cent. Embroidered apron, early XVII cent.; embroidered shirt, XIX cent.,—Spanish; embroidered linen coat, jacket, dress, and strips (4), Cretan and Greek, XIX cent.	Purchase. Gift of Mrs. L. E. Opdycke.
JEWELRY..... (Wing H, Room 22A)	Ivory pendants (2) with chains, Austrian, modern.	Purchase.
METALWORK..... (Wing H, Room 22) (Wing H, Room 22A) (Wing H, Room 12)	Box, etched steel, German, late XVI cent.; vases (2) with inlaid decoration, by Dunard, French, modern. Mustard pot, glass and silver, French (Paris), late XVIII cent.	Purchase. Gift of Mrs. Schuyler Van Rensselaer.
MISCELLANEOUS..... (Wing H, Room 22A)	Wallpaper, Austrian, modern.	Purchase.
PAINTINGS..... (Floor II, Room 6) (Floor II, Room 6)	Painting on silk, by Chao Meng-fu, Chinese, Yüan dyn. (abt. 1300). Paintings (6) on silk, Chinese, T'ang, The Five Dynasties, and Sung dyn.	Gift of Lewis Cass Ledyard.
REPRODUCTIONS.....	*Copy of a painted wall, by Joseph Lindon Smith, Egyptian, modern.	Purchase. Gift of Mrs. Arthur Curtis James.
SCULPTURE..... (Wing J, Room 13) (Wing J, Room 11) (Wing E, Room 11)	Figure of Christ from crucifix, carved walnut, late XIV—early XV cent.; marble relief, portrait of Louis XIV, late XVII—early XVIII cent.,—French; bronze statuettes (5) of deities, Thibetan, XVIII cent.	Purchase.
TEXTILES..... (Wing H, Room 18) (Wing H, Room 20)	Pieces (3) of Venetian Point lace, Italian, XVII cent. Embroidered purse for the Great Seal, English, XVII cent.	Gift of Mrs. William H. Bliss. Gift of Mrs. Kalman Haas.

*Not yet placed on Exhibition.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
(Wing H, Room 17)	Strips (2) of cut linen work, XVI cent.; panel of network, XVII cent.—Italian;	
(Wing H, Room 19)	samples (12) of linen and silk, French, modern; sample of linen, English; samples (2) of silk, and sample of mohair, American, modern; samples (5) of silk, and samples (5) of printed silk, Austrian, modern.....	Purchase.
(Wing H, Basement)	Embroidered carpet, American, early XIX cent.	Gift of Miss J. C. Mygatt.
WOODWORK AND FURNITURE..... (Wing H, Room 22)	Chair, English, abt. 1700.....	Purchase.
ARMS AND ARMOR..... (Wing H, Room 6)	Menuki (10), gold, Japanese, XIX cent....	Lent by W. Gedney Beatty.
CERAMICS..... (Wing H, Room 22A)	Pieces (15) of glazed pottery, French, modern; Rookwood vase, American, modern.....	Lent by Mr. and Mrs. Robert W. de Forest.
GLASS..... (Wing H, Room 22A)	Vases (15), Tiffany glass, American, modern.....	Lent by Mr. and Mrs. Robert W. de Forest.
METALWORK..... (Floor II, Room 22)	Silver teapot, maker, Jabez Halsey, American (New York), late XVIII cent.	Lent by Hon. A. T. Clearwater.
PAINTINGS..... (Wing H, Room 22A)	Fan mount, painted silk, The Rendezvous, by Charles Conder, British (English), 1868-1909.....	Lent by Martin Birnbaum.
SCULPTURE..... (Floor II, Room 21)	Bronze statuettes (12), by Edgard Degas, French, 1834-1917.....	Anonymous Loan.
WOODWORK AND FURNITURE..... (Wing H, Room 22)	Ship models (15), English, late XVII and early XVIII cent.....	Lent by Col. H. H. Rogers.

DONORS OF BOOKS AND PRINTS

FEBRUARY, 1923

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Edward D. Adams
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DEPT. OF PRINTS

Rudolph Ruzicka
E. Weyhe
E. Hesketh Hubbard
Florence Wyman Ivins
Fitzroy Carrington

CALENDAR OF LECTURES

MARCH 17—MARCH 31, 1923

March 17	French Architecture—End of Sixteenth Century to the Classical Revival	George Harold Edgell	4:00 P. M.
17	Talk on Concert Program	Frances Morris	5:15 P. M.
18	Art's Contribution—to the City	Richard F. Bach	4:00 P. M.
24	French Painting	Allan Priest	4:00 P. M.
24	Talk on Concert Program	Frances Morris	5:15 P. M.
25	Art's Contribution—To Printing	Harry L. Koopman	4:00 P. M.
31	French Painting	Allan Priest	4:00 P. M.

THE BULLETIN OF THE
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FIFTH AVENUE AND 82D STREET

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FELLOWS FOR LIFE, who contribute	1,000
CONTRIBUTING MEMBERS, who pay an- nually	250
FELLOWSHIP MEMBERS, who pay an- nually	100
SUSTAINING MEMBERS, who pay annually	25
ANNUAL MEMBERS, who pay annually	10

* PRIVILEGES.—All members are entitled to the following privileges:

A ticket admitting the member and his family, and non-resident friends, on Mondays and Fridays. Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

An invitation to any general reception given by the Trustees at the Museum.

The BULLETIN and the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

Contributing, Sustaining, Fellowship Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, address the Secretary.

ADMISSION

The Museum is open daily from 10 A.M. to 5 P.M. (Sunday from 1 P.M. to 6 P.M.); Saturday until 6 P.M.

On Monday and Friday an admission fee of 25 cents is charged to all except members and holders of complimentary tickets.

Members are admitted on pay days on presentation of their tickets. Persons holding members' complimentary tickets are entitled to one admittance on a pay day.

MUSEUM INSTRUCTORS

Visitors desiring special direction or assistance in studying the collections of the Museum may secure the services of members of the staff on application to the Secretary. An appointment should preferably be made in advance.

This service is free to members and to teachers in the public schools of New York City, as well as to pupils under their guidance. To all others a charge of one dollar an hour is made with an additional fee of twenty-five cents for each person in a group exceeding four in number.

PRIVILEGES TO STUDENTS

For special privileges extended to teachers, pupils, and art students; and for use of the Library, classrooms, study rooms, lending collections, and collections in the Museum, see special leaflet.

Requests for permits to copy and to photograph in the Museum should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. For further information, see special leaflet.

PUBLICATIONS

CATALOGUES published by the Museum. PHOTOGRAPHS of all objects belonging to the Museum. COLOR PRINTS, ETCHINGS, and CASTS, are on sale at the Fifth Avenue entrance. Lists will be sent on application. Orders by mail may be addressed to the Secretary.

RESTAURANT

A restaurant located in the basement on the north side of the main building is open from 12 M. to a half-hour before closing time.

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